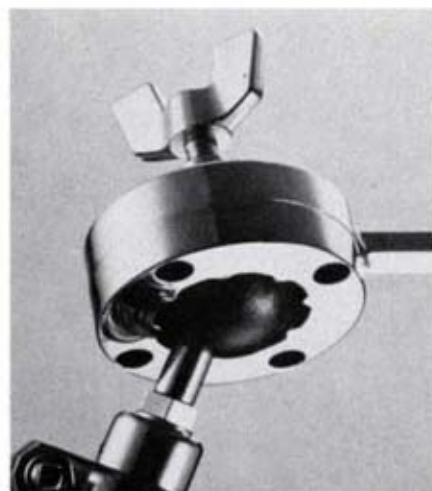




## Yamaha RS

Yamaha's *TH-91W* double holder is mounted on the bass drum. A raised base block accepts a single down post which is set with a large wing screw. There is a backing plate inside the drum. Atop the post is a cast three-sided piece with three holes.



Yamaha's "System Drums" concept includes three separate lines: *Recording*, *Tour*, and *Stage Series*. The *Recording Series* drums feature all-birch shells, constructed using an air-seal process which is claimed to guarantee perfectly round shells. The seam is angled to lessen stress and the shell interiors are lacquered smooth. Inside the springless lugs are neoprene rings which surround the lug nuts, keeping the tension rods in place. All drums and hardware are made in Japan.

Components of the *RS192* kit are: 14 x 22 bass drum, 8 x 12 and 9 x 13 tom-toms, 16 x 16 floor tom, 5 1/2 x 14 metal snare drum, and 9 *Series* hardware. All drums have serial numbers.

### BASS DRUM

The 14x22 bass drum is 8-ply, with ten double-ended lugs spanning the length of the shell. Each lug is attached with only three screws. Yamaha has substituted key rods for the T-style tuners at the bottom two lugs on both audience and batter sides. These drumkey-operated rods allow for more precise, easier head tuning without the worry of a T-handle turned the wrong way, upsetting the position of the drum. On the batter side, these make for easier pedal mounting. The hoops are lacquered natural wood with a rubber piece glued to the batter-side bottom for pedal clamping—this way you won't chew up the wood from constant setting up and tearing down. Not all makes of pedals will attach easily, however.

Die-cast brackets (with backing plates) hold externally-mounted spurs with two grooves in each bracket allowing for pre-

set spur angle—one for set-up and one for flush packing. Position is locked with a wing bolt. The spur leg can telescope by loosening a set screw with a drum key, exposing an inner leg. The spurs have convertible tips: a drumkey-operated screw lowers a spike point from the inner leg. The pre-set angle design allows for quick set-up, and the spurs hold the drum firmly on practically any surface.

The drum came fitted with coated *Ambassador* heads., and did not have a felt dampening strip included. For modern playing, and a tight sound, I'd recommend some sort of dampening. A thin pillow worked nicely in my case. The drum sounded a bit like a power bass drum! It had good volume and response, along with a nice, warm tone.

### MOUNTING SYSTEM



Two of these holes are for the separate tom-tom arms; the third may be used for another arm, a cymbal holder, etc. The tom arms work on a swivel ball joint system. The lower arm part, which passes through the holder casting, is tubular steel, while a hexagonal rod is used to pass through the drum bracket and into the drum. This hex shape prevents any twisting of the drum. Arm height is set with large wing screws, which are a bit hard to get at when set up with the third hole at the front of the bass drum. Angle radius is locked with a wing bolt atop the ball's steel casing. The bracket on the tom-tom contains a lock plate with nylon bushing, adjusted with a wing bolt. Every adjustment on the *TH-91W* is done by indirect clamping. There are double-tongued memory rings at the base post and for each arm's height. The base block has six slots cut into it to interlock with the memory ring. The slots are, however, a bit too large and the tongues don't fit *tight*. This allows the post to twist just a bit. Other than that, the holder is quite sturdy, and is able to achieve virtually any angle, thanks to the hard resin-compound ball joint.

# 192 Recording Series Drumkit

## TOM-TOMS

The 8x12 and 9x13 tom-toms have six double-ended stretch lugs each and the 16x16 floor tom has eight. The floor tom's legs fit into columnar brackets. The rubber tips may be removed to expose spike points. All the toms have 6-ply shells, triple-flanged hoops, logo badges on *both* sides and come without mufflers.

External mufflers are available as an option. Yamaha's dampers are a hybrid of Rogers' and Tama's ideas. They clamp to the drum rim via a C-clamp/wing screw. The pad is foam and can swivel in two places. A wing bolt on top is used to set the degree of muffle, but there is no quick-release. Two sizes are available: the *MU-910* for all tom-toms and the *MU-912* (slightly larger) for snare drums. Both work nicely to help control over-ring.

I must say that the shells are beautifully constructed. There are no flaws anywhere (that I could find). The drums are in perfect round, and have neatly formed bearing edges which are sanded to ultimate smoothness.

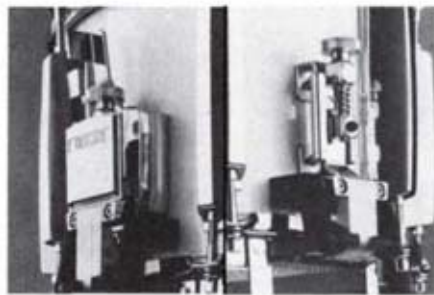
All the toms came fitted with Remo coated *Ambassadors* top and bottom. With the coated heads, the toms had a bright bite to them. Changing to *Pinstripes* brought on a fuller, warmer sound with solid attack and an increased tuning range. The drums had good volume and response. Overall, very pleasing to my ear.

## SNARE DRUM



The 5 1/2 x 14 *SD955MA* snare drum is included with this kit. It has ten double-ended lugs, a seamless metal shell and is chrome-finished. The strainer is of the cross-stick type, mounted into a fat block. Adjustment is available at both throw-off and butt sides via sprung knobs. Independent height adjustment can be made. The wire snares are held with glass tape strips,

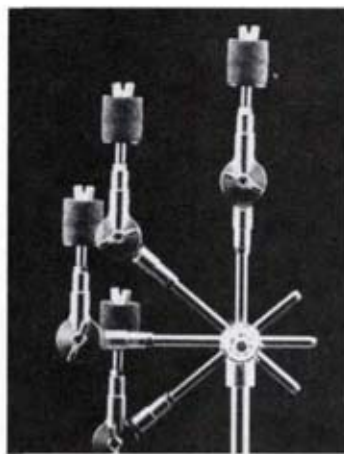
rather than cord or Mylar. This method seems to be less prone to stretching or breakage. One slight problem with the drum is at the snare gate, which is dropped so low that it becomes difficult to tune the rods on either side, as the drum key keeps getting stopped by the metal gate.



The snare drum, like the toms, had no muffler. Being a metal-shell, it definitely needs one! (Unless you're the type who loves excessively-ringy rim shots.) But this drum was sensitive, and had a good crisp sound. The strainer is efficient, and sound projection was more than ample.

## HARDWARE

The *Recording Series* kit comes with the *HW-900* hardware package which includes a snare stand, hi-hat, pedal, one boom and one straight cymbal stand.



The *CS-910* and *CS-912* cymbal stands have double-braced tripod bases which fold from the bottom, and have two adjustable height tiers. The *CS-912* is actually a combination straight/boom stand

since the short boom arm can telescope into the stand itself, giving *three* height tiers. The boom angle works on a ratchet and its length is set with a wing screw. Both stands have ratchet-style tilters and a special one-piece cup/sleeve, molded out of hard, black nylon. Each height joint is satin-finished, with a black nylon bushing inside. Indirect clamping is used to secure the height. The stands are extremely sturdy, but heavy. They might have to be disassembled to fit into some trap cases.

The *SS-910* snare stand has a single-braced tripod and a nylon bushing at the height joint. Angle adjustment uses a resin ball (as on the tom holder), set with a wing screw. This is ideal as it allows practically any angle desired! The basket itself can move on a short hex rod for distance from the stand. A large knob at the base of the basket adjusts grip. The basket arms are covered in a hard, black plastic at drum contact areas. This stand has a very low profile, and thus, will accommodate deep drums quite easily.



The *HS-910* hi-hat also has a single-braced tripod base. It has a split footboard with no toe-stop and an externally-mounted tube housing a compression spring. Tension is easily adjusted via a knurled cap at the top of the tube and linkage relies on a fat, black plastic strap. The height joint has the familiar black nylon bushing and the height tube has a hose clamp for use as a memory ring. The bottom cymbal cup has a sprung tilt screw; the clutch has nylon locks. At the base of the stand are two sprung spurs for extra stability. Action does seem a bit loose even when the tension cap is tightened all the way, but it is still very smooth and noise-free. The top rod length was fine for my uses, but



## NEW JERSEY PERCUSSION

50 West Main St.  
Rockaway, NJ 07866



(201) 625-8134

SEND FOR  
MONTHLY SPECIALS

"For Your Drum and Percussion Needs"

Yamaha does make an extension rod, giving an extra ten centimeters.

Yamaha's *FP-910* pedal has a split footboard with an adjustable toe stop, plus a single expansion spring stretched downward. Tension is adjusted via lock nuts near the base. The improvement on this model is at the linkage which now uses a flexible synthetic strap wrapped around a half-disc. Height of the pedal will adjust via square-head set screws. This does affect footboard angle, but, I suppose, could be equalized by lengthening the strap. Beater distance can be adjusted by a fine-toothed ratchet found next to the spring holder. The pedal clamps to the hoop in one motion using a cam lever/plate. The plate can be set for different hoop thicknesses. Sprung spurs are at the pedal's bases. I found the pedal action to be much to my

liking, having quick motion and a light feel.

### ACCESSORIES

Yamaha has a wide range of accessories, allowing for set-up flexibility. The *CSAT-914* joins the parade of other companies' stand holder clamps. One end grips a stand post, while the other is used to hold a cymbal tube, tom-tom arm, etc. The *CH-712* cymbal holder can be used as either a boom or straight holder, since the boom arm is able to slide into the rest of the tube. It has a memory ring, a ratchet tiller and one adjustable height tier (two when used in its straight version). Any of Yamaha's 9 or 7 Series cymbal stands may be extended by using the *CSAT-912* dogbone. Being two half ratchets, one end fits on the tiller after removing its post half while the other accepts the half which was removed.

Unfortunately, it only adapts to Yamaha ratchet tilters. The *CSA T-910* is a double cymbal holder, again utilizing the half-ratchets. This can hold two cymbals in line on one stand, or may be used for a stationary closed auxiliary hi-hat.

### FINISHES

The *Recording Standard Series* drums (the *RS* models) are available in four finishes: black, white, red, and natural wood. However, the *Custom* line (*RC*) offers glossy hand-lacquered piano finishes. Yamaha did not have a complete *Custom* kit available for testing, but they let me see a few concert toms in the black piano finish. (This is the same finish as Steve Gadd's drums.) This is probably the ultimate in drum finishing! Not a plastic covering, but a black-gloss lacquer applied to both the exterior and interior of the shell. A great deal of labor must go into this, as it is truly flawless. If you've ever seen a black Steinway piano, then imagine drums looking the same way—really beautiful!

Pricing of the kit goes along with Yamaha's "System" idea. The kit as reviewed in the *Standard* finish retails at \$2195; the *Custom* piano finish is \$2495. There are options (at various price levels) for different sized bass drums, 7 Series hardware instead of the 9 Series, drums and tom holder only, and so on.

Yamaha has hit on quite a great sound with the *Recording Series*. The drums themselves are perfect, and the hardware is well-designed. As their designation states, for recording, they are extra-clean. They're equally good for live playing, too.

## Play it safe... protect your brass



Patent Pending

Drummers everywhere will now have the necessary protection for their cymbal investment with the case that outperforms any other

The new Cymbal Safe™ is made of rigid impact resistant ABS Plastic molded to the shape of the cymbals. A sturdy 3/16" bolt running through the center of the case, holds the cymbals in place and the safe closed.

Quick and easy to load, the Cymbal Safe™ holds a dozen cymbals up to 22 inches.

The Cymbal Safe™ is compact, has a strong

comfortable handle, and will stand upright by itself. Protect your investment your cymbals deserve it.

**CYMBAL  
SAFE™**

The following drummers use and endorse Cymbal Safe™: Alan Gratzer (REO Speedwagon), Phil Collins, Chester Thompson (Phil Collins), Tommy Aldridge (Ozzy Osbourne), Greg Bissonette (Maynard Ferguson), Jamie Oldaker (Eric Clapton). Cymbal Safe™ will be displayed at Summer NAMM, Booth 928, Level 20

For more information contact Cymbal Safe™  
4818 East 11th Street,  
Tulsa, Oklahoma 74112  
or call (918) 832-7127



"The only bass drum head on the market that requires no padding or pillows to dampen overtones."

Herman Jackson  
B. B. King

**DURALINE**  
11300 Rush St., So. El Monte, CA 91733